



## Digital Infrastructure and the exploration of content

Heiden Murrey S.

University of Edinburgh, UK.  
[sophia\\_patricia@edinburgh.edu](mailto:sophia_patricia@edinburgh.edu)

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### Abstract

*During the second half of the twentieth century, the highways have indeed renewed the way we produce our space and give it meaning. The Trans - opened in 1962 - and illustrates the will to produce a crossable space can quickly move goods and people. This is the very meaning of this infrastructure and its associated values<sup>4</sup> that disputed in 1982 Julio Cortázar and Carol Dunlop on a journey to a new genre, more openly concerned about a reflection on the policy of spatial construction. In *Autonautes of cosmoroute* (Cortázar and Dunlop, 1983), the pair of writers has made the journey from Paris to Marseille without ever leaving the A6, stopping in each travel area. Their experience was intended to divert the first meaning of this infrastructure: speed and quickness. Planning a trip a month in the Paris-Marseille, Dunlop and Cortázar to profoundly altered in the sense of torpedoing within its objectives and values. Taking the time to document, photograph and describe their journey - do not visit in motorway service areas 75 -*

**Keywords:** digital phenomena, reflection policy, infrastructure, production of space

Obviously, our crossing the Trans re-invests literary journey tradition of road that has been identified in a number of writers - Kerouac, Steinbeck, Heat-Moon and Jacques Poulin Quebec - whose influ-

ence on the North American imagination has been remarkable.

Through these road trips that combine the research itself to the exploration of a continent that seems to stretch to the horizon, it is expressed in effect a mythol-

ogy of the American counter-culture capital. But the birth and development of the road trip are closely linked to the birth of motorway infrastructure and the development of modern means of transport that have changed our relationship with space and time. At the publication of his novel *The Edge* in 2012, Olivier Adam said: "While I am on intimate matters on the ground, looking for an intimate, which is collective." (Busnel) Novelist "social" painting effect in his novels characters in the story from the middle class, economically and socially vulnerable. This article aims, through three novels - *Shelter from nothing* (2007), *the edges* (2012) and *lost time* (2014) - to study how it manages to articulate the personal and the collective.

If today our space is partly structured by the following state roads and their implicit values, otherwise influenced by increasingly strong new digital infrastructure, including Google Maps is an example others. In the space of the speed of a side - motorway that allow it to be effective and productive by the values of capitalism - the bridge space entirely controlled almost managed and visible Google Maps - with traceability and knowledge of values "symptomatic line" data of a certain culture Silicon Valley. In fact, it's not as highway infrastructure that must now be questioned - and possibly distract - but the digital infrastructure, which marks a turning point in the production of space.

This is probably why the writers have been many in recent years, to consider how digital tools shape the world and the consequences of that influence. Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project *Around the day in 80 worlds*), but also built the romantic generation non-digital (eg Anne -Marie Garat in sensitive program or Olivier Cadiot in *A magician in the summer*). Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques

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Among these projects, in particular to emphasize the experiment conducted by Anne Savelli and Pierre Menard who conducted under the auspices of Dunlop and Cortázar, that same trip from Paris to Marseille, from now on Street View. The work they have pulled, not to come (2015), consists of a series of screenshots of Street View that both writers have tried to (re) develop narrative or better in fiction. They managed to scuttle the software repository indispensable to return to the digital representation of biographical space and poetic aspects (Monjour, Vitali Rosati-, Wormser 2016). This subversion of the Street View referential function highlights how these images purely informative, especially deictic (this is the road of Marseilles) contain virtual accounts waiting to upgrade. The display images on Google exploited streets, Send carry with them the ontological paradoxes of photography. So we come to wonder: a place does not exist in the first place by the stories that cross it, for what we lived there?

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What is the exact nature of space that appears on the screen? A representation of real space? Its extension? A virtual space? Through writing experience that we largely inspired Anne Savelli Pierre Ménard and we stress the concept of space it is now being redefined. We therefore ask: what is the space in the digital age?

The spatial issues in the digital age

Since 1990, the technologies and infrastructures' was often analyzed as if they produced another space, separate from the physical space. In this sense, the concepts are often used to "cyberspace" (created as part of science fiction by Gibson, 1984) and "deterritorialization". The concepts of "virtual" and "virtual reality" were cited as evidence of a gradual loss the materiality of the relationship to space (Serres, 1996 Virilio and Small, 1996; Koepsell, 2003). More recently, following the technologies and practices mutations, researchers tend to no longer consider the digital space toward the seemingly "non-digital space." Today we live in a hybrid space that IT systems are involved in the

construction and structure (Beaude, 2012. Vitali Rosati-, 2016).

If it is appropriate to reverse the paradigm adopted in 1990 and said that the space we live in is a digital space, how can we characterize this space? You can correctly answer this question without first formulation of a working definition of the concept of space. While it is impossible to conduct a comprehensive analysis of this issue, however important, however we can clarify in what sense we use this concept. In 'other areas' (1984), Foucault explains that the space was conceived in the history of thought as location, size and location. In the Middle Ages, the space was organized hierarchically. Its architecture was stable and defined by transcendent forces. The area was the location of objects in this hierarchy. This pattern changes again radically Renaissance where space is interpreted mathematically as a scope, uniform extension that can be measured objectively. The space becomes the set of points can be identified using numbers (ie, the idea Galilean and Cartesian space, which can be represented with three axes numbered).

In modern and contemporary societies, the space was rather conceived as location, that is to say, like all relationships between objects. It is this sense that we consider here. Relations between objects can be several orders may indicate the distance (near / far), accession (in / out, against a group defined by example), vis-

ibility, relevance, etc. These relationships are distinguished as they can lead values: space, in this sense, is symbolic. For example, the fact that someone belongs - or does not belong - to belong to a group called mean - or not - to a specific identity. Or the fact that someone is more or less visible reflects its level of importance and power within a particular group. To understand the space,<sup>5</sup> The position of an object in space and falls all the reports rather symbolic symbolic that this object has with other objects in space in question. So we considered the TCH.

Let us now focus on the specific case of the digital space. Previously, remember that the term "digital" can hardly be understood in a purely technical sense. As demonstrated by Milad Doueihi (2011), the digital must certainly be understood as a reference to culture a variety of tools, but also a set of values, practices, technologies and infrastructures that shape our contemporary society. In this sense, the digital space is the space of our society in the digital age, one in which we live and where we live. The digital space is exactly how our culture is a digital culture - and, as one might speak of modern or contemporary space space, the digital word now characterizes the whole culture of our society (Vitali-Rosati, 2014A). From this definition, the '

This hypothesis is not as radical as it sounds, especially if we take the trouble to examine the web more closely. While

the digital can not be reduced to the web, it is still true that the web is one of the phenomena that most profoundly contributed to the production of what we call the 'digital culture'. Undeniably, the rapid spread of the web since 1990 has been one of the factors of this "digital conversion" (Doueihi, 2011). In this regard, if the digital culture can not be reduced to the web, this remains one of the most important phenomena of this culture. Understanding the web, its structures and dynamics is essential if we are to grasp the characteristics of digital culture. But the web is made of writing: the pictures and videos are writing, since they are made of code - a code that has precisely the function of creating a special structure of relationships between objects. In this sense, the web is primarily an architectural space: a set of relationships between objects. It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Face book and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally, It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure

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In summary, the digital space is a space like everyone else, can identify four essential characteristics: the digital space is an architectural space that organizes the relationships between objects in our society; The digital space is a real space in which we live. The digital word is used here to refer to the space in which we live today - can not be limited to technology, because it has acquired a cultural sense that is a set of features, structures and values that describe our society. The digital space is the space of our digital society, is the space in which we live and act; digital space is a hybrid space. Some relationships that make this space is determined by a network connection or another technology, but others are not dependent on electronic and related technologies. For example, in the digital space, the distance between two objects is determined both by the positions of these objects of-

fine and their position in an online database. It is the same as for the visibility of objects in cyberspace: I can see my computer as my interlocutor that I talk to on Skype;

- the digital space is moving. Our actions change.

The Trans introduced himself to us as a digital space, because it is, of course, a real architectural and hybrid space built by a set of relationships between cards (digital and non-digital), stories (literary, historical, private, tourism, etc.), images (photos, videos, etc.), scripts (multiple media), the road (and infrastructure), people who intersect, motels, restaurants. The challenge now for our research was to measure how we could organize ourselves these relationships in order to remain the architects of our space. The concept of editorial content has been well established as the backbone of our theoretical work.

The principles of editorialisation

The concept of "editorial content" has known for a decade a growing success with the French scientific community. It refers to the production and circulation of content in digital environments, but its exact meaning is still sometimes difficult to grasp how the researchers adopted, according to their uses, a broader definition or narrower.

According to a first sense - rather narrow - the editorial content is so designate all technical devices (network, servers,

platforms, CMS, the search engine algorithms), structures (hypertext, multimedia, metadata) and practical (annotations, comments, suggestions via social networks), which helps produce and organize content on the web. In other words, the editorial content is shaping instance and structuring content in a digital environment. In this sense, let's say you editorialisation qualification that becomes the issue under the influence of digital technologies. This first definition, however, has a major drawback overlooking the fact that in our digital culture, almost everything is publishing a restaurant editorialised "on TripAdvisor and Google maps; our identity is "an editorial" on Facebook, on the website of our employer, on AirBnB and thousands of other platforms. In other words, any object exists only because it is presented and structured in the digital space.

Therefore, we are able to formulate a broader definition of editorial content, which is then designates all dynamic - or interactions of individual and collective actions with a particular digital environment - that produce and structure the digital space. This definition is based on the hybridization we just show between cyberspace and the non-digital space. Structuring the digital space, therefore, it means structuring space in general. This is a key feature of the editorial content and what distinguishes it from editing and curation of content: it is not a ques-



tion so much to structure the information we have on something; it comes to structure this thing in place occupies in the world: we have an editorial things and not the information on things. Many examples show: the visibility of a restaurant - and then its place in the social space - also depends on his place on TripAdvisor or the list of a search engine. If the editorial content is the set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The participating restaurant, an editorial in the existence of the restaurant itself: the restaurant as an editorial. The COD of the verb is not "existing information on the restaurant", but the restaurant itself. It is therefore more appropriate to speak of the world as content editorialisation editorialisation. set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The participating restaurant, an editorial in the existence of the restaurant itself: the restaurant as an editorial. The COD of the verb is not "existing information on the restaurant", but the restaurant itself. It is therefore more appropriate to speak of the world as content editorialisation editorialisation. set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The participating restaurant, an editorial in the ex-

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If editorialize structure means the space in which we live and editorial content can be conceived as a spatial narrative creates relationships between objects. In this sense, the highway is nothing but a form of editorial content. The infrastructure is part of the editorial content device. And this infrastructure - regardless - roads, urban development, transport and digital media platforms. During our trip, we tested this theory, trying to produce space through a series of editorial content strategies: keeping a journal of Marcello Vitali Rosati- trip, available on the blog researcher personnel; the publication of numerous tweets of the various members of the project, quickly joined by a community that has rallied around our transcan16 hashtag (this conversation was the subject of a treatment on Storify by Marie-Christine Corbeil); reaching a Tumblr Postcards from Google Street View of Servanne Monjour, which reached a trip "immobile" Street View app; publishing Erwan Geffroy travel photos on Flickr; designing our most complete map on Open Street Map.

Our experience and included the creation of a series of collective dynamics of

reading and reading of digital media digital number or not. However, editorialize Trans has meant to us, both through it in the car, stopping to sleep in hotels and eat in restaurants, plan our route using Google Maps, Twitter advance of our trip, read literary works on the space we were going through, producing new stories.

At the end of our journey, three elements are particularly attracted our attention: the important role played by literature in land construction, the ability of digital tools to be distracted and, finally, the decisive nature of the Internet community in the success of the business of editorial content. First, we were impressed by the presence of French literature, certainly expected to see emerge here and there, but that was ever-present reality in every step of our journey from Montreal to Calgary, undoubtedly Trans-Canada is inhabited by French-speaking and poetry. After the release of Montreal, lived as a liberation by the narrator on 132 (Anctil, 2012) to the Manitoba landscape and charm Sorrow (Roy 1984) that have so marked the ' Gabrielle Roy's childhood (we visited the home of St. Boniface), the Trans-Canada and its surroundings exert a strange fascination, the heroine of my solitude! (Couture-Lemieux, 2012) described it perfectly:

I have not sufficiently described the sound of the Trans Canada Highway. The best is still to go, to sit and listen to some '. The folding chair, tar, in a beautiful

summer day, the refreshing breeze passing cars, the dust turning in pastoral movements. The good life! What made the ice! After all, the stench beach, is the marketing, mostly bikinis, but the way in which she pulls all means not to see the horror of men. It is a tube concentrates human folly overflow gizmos cheap, made in Rajasthan, packed into trucks anus, excessive consumption rapid digestion, the anger in the pop-hip-hop wave, hit and run, skunks moose and dead, horns, pustules carbon monoxide, the faces of children, pillows sold separately for installation in the comfort of his living room, the accidents in four simple falls, and so on. It messes up a tambourine tonitruent a thousand vehicles, simultaneously at different frequencies in an orchestra out of tune with a "vvrerrr" as a harmonic background.

And 'it hums incessantly. She still trembles, the highway is the land in shock. (P. 20)Why raises many contradictory feelings, the way through Canada and the interconnection of different territories and cultures, sometimes leaving the impression of a badly arranged marriage as Patrice Desbiens said, "It 'nice to Montreal and it's nice and Sudbury between the two that always hurt somewhere "(1988, p. 42). This is probably the reason why the TCH is widely covered in the subject French literature. Fill the space poetry, stories, is a way of appropriating that contrasts with the dominant dis-



course (the institutions, in particular). The results of our action research can also be measured at this level for transmission over networks extracts the French-Canadian literature, but also our construisan travelogue,

This ability of digital tools diversion did not fail to strike us. In fact, all the tools we have used appears to contain, in embryo, a poetic and plastic potential that contrasts with their primary function. This is for example the case of Google Street View, we diverted images on Tumblr Postcards from Google Street View. The principle was simple: he was put on a selection of Street View images, excerpts from literary texts of Canadians crossed spaces. For despite its actual practice and mapping capabilities, you can not underestimate the influence of this software in the reinvention of the landscape - we already know that it is a building strongly influenced by the medium of representation. As there was a picturesque landscape, a landscape photo, etc, Street View is shaping a new type of landscape that must be considered critically. Do not fall into the trap of preferentiality and announced a supposed transparency and - noteworthy fact: the winter does not exist on the images Street View, which represents Canada in a summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic), showing an often surprisingly photogenic. representing

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If the temptation was strong, at times, during the making of this project, to find the exact locations mentioned in the text to match the literature to the software, this is illustrative imagination", or at least reference, was quickly disappointed. Far from 'be consensual, each postcard fact generates a new level of significance after tensions between text and the image. The case bilingual English / French - this all along the Trans Canada Highway, but largely controversial poet Patrice Desbiens from - in this regard is quite significant: the end of our trip, the importance of s community is built around the project it seemed capital. Those who were willing to follow our journey from social networks have had a great influence on our journey and our journey through the issuance of a series of recommendations and participating with us - and without us - the editorial content of the territory. In this sense, we can say that the editorial content has happened when it involves the loss of control of the person who started it. The editorial content is a form of what is called".

The eventual exhaustion of space

As David Harvey said that the geographical imagination is too important to be left only geographers, our journey has allowed us to add: do not let the big multinational web just decide to build our own space. This belief in the basis of our project, we animated to reflect as literature, because it allows us to think and live in the Trans space offers strategies to free ourselves from the grip of multinational web. Gradually, as we went down the road, we realized that there is absolutely no difference between Google Maps and on the road: both are part of the same space of the device production. And with the roads, as with our Dodge pedals or our phone and our shelves, we interacted in our movements, movements, Also, they were part of the device to create a space. Our understanding of the Trans going by the state of the road, the scenery, the car's speed, availability - Pas or a connection, the books we read, the interaction between passengers per car. Thus, the distance is never exhausted: there are always new things to say, and think. At the crossroads, we are helping to add things - our stories, our stories. The digital, despite its appearance totalizing, nothing changes: it is not intended to exhaust, but to fill, again and again. We are responsible for the production of space and we are responsible to give the sense that we want. Resistance to large multinational web can only be achieved through investment in space that we want to live:

we must be careful and ensure that it is truly public space.

Jindyworobak indigenism should be taken seriously and are accepted here, such objections also tend to overlook what Goldie has termed the 'impossible necessity' of settler indigenisation (Fear and Temptation 13). As Goldie's account suggests, and Healy's makes clear, sooner or later, one way or another, all those invested in the construction of an 'indigenous' settler national culture find themselves confronting and responding to the figure of the actual, authentic and authoritative, indigene. Since the dual indigenising strategies of disavowal and appropriation similarly enact the further incursion of settler-colonial authority into Aboriginal discursive space, Ingamells' articulation of the Jindyworobak program represents only one, original and exemplary, response to the exigencies of the settler-colonial condition. The alternatives are no less violent in their implications, symbolically or otherwise. This essay reconstructs the controversy over vivisection in the last quarter of the nineteenth century as a history of the emotions to explore how reflexive emotional pain — compassion or sympathy — was idealized, contested, and applied. It deals in part with physiologists' reflections on emotional conditioning as preparation for the aesthetics of the opened body. It also deals with the change in those preparations wrought by the knowledge and application of anaesthetics. This essay explores the interplay of different species of compassion with regard to physiological practices in the final decades of the nineteenth century.

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rate or reducible to those underlying the metro-politan modernist turn towards primitiv-ism. Whereas the latter seeks to recuperate an already superseded and generic state of being as a means of overcoming or escaping a modern malaise conceived in universal (read European)

terms, the former seeks to appropriate aspects of a particular and em-placed alterity for the purposes of attaining an always and already desired futurity within a specific locale, the very conditions of which compel their supersession.

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